CHAPTER 1

INTRODUCTION

1.1 Background of the Research

In the world of film, there are many films made based on literary works. One of the literary works adapted into a film is a fairy tale. The process of adapting a literary work into a film is called ecranisation. Ecranisation is a white sailor, transferring the adoption of a literary work into film form (Eneste, 1991:11). So many film adaptations of literary works from novels, fairy tales, dramas. For example, J.K. Rowling's adaptation of J.K. Rowling's Harry Potter,

J.R.R. Tolkien's The Lord of the Ring. In addition, the adaptation of the fairy tale into the form of a film is a fairy tale called Sleeping Beauty in the woods by Charles Perrault. There are also several films adapted from the fairy tale Sleeping Beauty, including Sleeping Beauty released by Disney in 1959. The film, titled Maleficent, was released in 2014, a positive result of American director Robert Stromberg's work by Charles Perrault.

The reason why researchers choose Sleeping Beauty fairy tales as the object of study with the first reason is sleeping beauty is a fairy tale of many fairy tales that have been made film adaptations. The second reason why the writer chose sleeping beauty as the object of research studies is because the fairy tale Sleeping Beauty has been released in his latest film titled Maleficent in 2014 directed by Robert Stromberg. The film will also be analyzed to solve the problem formulation in the form of changes in terms of character and differences in the storyline between the fairy tale sleeping beauty and the film Maleficent.

Based on the explanation above, before the process of adapting a literary work into the film. The director conducts the reception process, the reception that the director does can be in the form of summarizing, copying, reproducing or

creating a new work as in the form of a film. This is done by a reader as a form of his acceptance of the work he reads (Endraswara, 2011:119).

After passing the reception process the director then took over the rides. The ride has a wider scope than The Ecranisation. If in the ecranization of changes made to a literary work into the form of a film. So the transfer of rides as mentioned by Damono is the change of various types of artwork into other forms of art, the story of the work for example can be converted into dance art, drama or film (Damono, 2005:96).

In the transfer of rides there is also ekranisasi. Eneste (1991:11) mentions that ekranisasi is a white sailor, the transfer, the adoption of a literary work into the form of a film. In the process of changing form or media this of course gives rise to the emergence of changes in the story, characters, plots, settings and even themes, usually undergoing a change from the original form (literary works) in the form of films. Other changes occur when the text of literary works speaks through language and words, then the film speaks through scenes and images (visual forms).

1.2 Identification of the Problem

From the background can be identified the problem that supports this research that there is a change or difference between the fairy tale sleeping beauty and maleficent film that is seen from the character Maleficent who was originally a bad fairy in the fairy tale became a good fairy in the film maleficent. What researchers want to discuss how character changes in maleficent can occur. The change in question is a change in the character of the maleficent character itself.

1.3 Scope of the Research

Although sleeping beauty fairy tales have been widely used as film adaptations with the same story. Researchers focused more on the changes that occurred in maleficent characters in maleficent films.

1.4 Research Questions

In relation to background of the study as explained before, the problems to researched are:

1. What is the transformation of Maleficent in fairytale The Sleeping Beauty in the Wood and Maleficent the Movie?

2. How does discourse arise due to the change in Maleficent character in Maleficent the Movie?

3. Why are there changes in Maleficent?

1.5 Objectives of the Research

Each researcher clearly has goals that are based on individual and collective interests and motives. The purpose of the research is to reveal the general direction and purpose of what will be achieved or expected from a study so that it is a continuation of problem identification. The objectives of this study are as follows:

1. To know about transformation of Maleficent Character in Fairytale Sleeping Beauty in the wood and Maleficent the Movie.

2. To understand how discourse arises due to the change in Maleficent character in "Maleficent the Movie".

3. To find out the reason why that change be there in Maleficent the Movie.
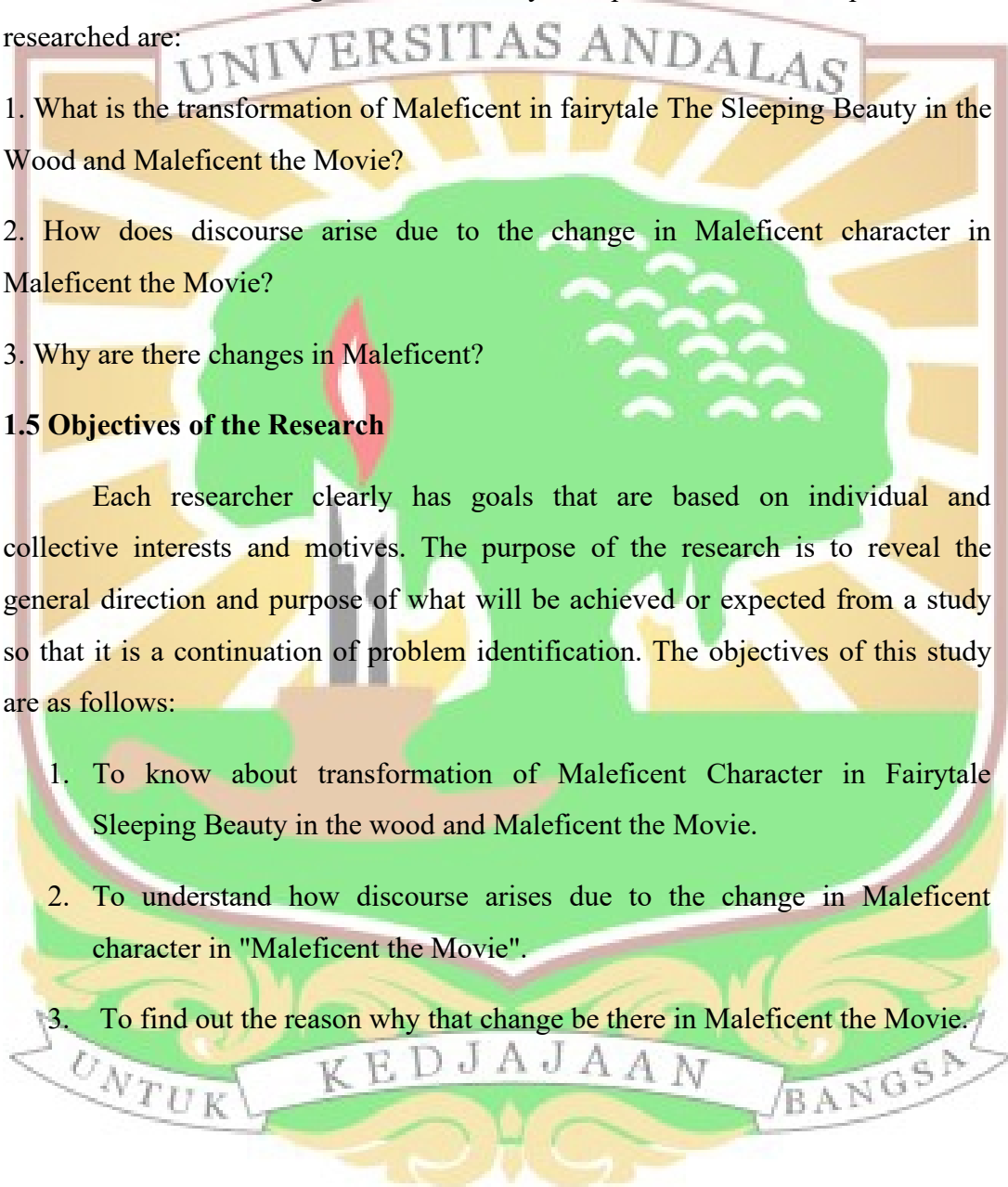
1.6 Review of Related Literature

A little criticism - not much but enough to explain about sleeping beauty, maleficent, adaptation and deconstruction. Below are some previous studies that can help and support the authors to do research.

First, an article entitled The character Alteration of Maleficent from Sleeping Beauty into the Maleficent Movie by Nurhalidasia published by Adabiyah Journal (2016). This article discusses the change of character using the perspective of postmodernism. Postmodernism itself is the emergence of views on criticism of modern society and of the failures made in all of its promises. To find out the differences between maleficent characters in fairy tales and films, the writer uses the comparative description method and also uses the narrative and historical representation to distinguish the two objects. This article is made so detailed that when read it will be easy to understand because the author explains how the maleficent character in the film and the maleficent in the cold use postmodernism perspective and a variety of different ways. Normalization makes this journal to analyze changes from both films or from fairy tales to films. Using note-taking techniques as data collection techniques. I found that there are two ways that make others see the character Maleficent that was played by Angelina Jolie is different from earlier in the sleeping beauty movie, there is Narrative Representation and Historical Representation.

Second, an article entitled Maleficent: Re-imagining "The Sleeping Beauty" with a postmodernist perspective by Mehwish Ali Khan published by International E-journal of Advances in Social Sciences (2017). This article discusses the realignment of the story of sleeping beauty using the perspective of postmodernism. Mehwish also uses intertextuality as a method or tool for conducting research, intertextuality is an approach to understanding the insertions

of other words and is also understood as a process for connecting texts from the past with the present text. Not only includes intertextuality, but the writer also makes several categories of intertextuality that can support his research in journals, but some of them are also authorized incorporation, allusion, re-vision, fabulation, metafictional and architectural. This article can help in completing my study because Mehwish makes it in detail and includes things that can be said to be important in a study.

Third, an article entitled The Art of Literary Adaptation and English Language Film Interpretations of Russian Literature "Anna Karenina" by David Gillespie published by Procedia-Social and Behavioral Sciences (2014). This article discusses literary stories or literary history of adaptation to film in Russia, starting from knowing the grammar and also this journal introduces various types or various films from Russia and its history how the adaptation of the film is also explained here so that when read it will be understood by readers who are really focused on reading this article. From the title of the film interpretation of Russian literature, Interpretation itself can be said to be interpreted as a process of communication through verbal or more speakers who cannot use the same symbols, both simultaneously (sequentially). In other words, this article explains the interpretation of Russian films based on the language. Having read this article is quite difficult to understand because it discusses foreign countries whose reach is far from the discussion of society, but if understood once more this article can be linked to research that discusses adaptation because of its clear delivery. In conclusion, literary history discusses the development of Russian films.

Fourth, an article entitled The sleeping beauty fairy tale: An analysis of Propp's the functions of dramatis personae by Pramudana Ihsan published by Tell Journal (2005). This article discusses the dramatic function of sleeping beauty using Propp's structural theory. The structural theory is a theory that contains a point of view that interprets society as a structure with interrelated parts. This article also contains a stable construction which mentions characters, actions, and

objects. This article explains the functions of this film based on a table that is easy to understand what Ihsan intends to write the article. This article is very detailed because it not only makes the table explanatory, Ihsan also explains what is meant by the second table, using symbols that are rarely found in the literary world. The fairy tale the sleeping beauty has the same structure of functions as the others which came from Russian. The sleeping beauty is only five characters since there is no helper and false hero in this story.

Fifth, an article entitled A feminist Reading on Sleeping Beauty by Shuang Yi published by Academic Research Publishing Group-English Literature and Language Review (2018). This article discusses feminists in sleeping beauty. This article only explains the theory and as it relates to feminists, also explains sleeping beauty based on the original story. Here also includes patriarchy, a social system that places men as the main power holders, and has the right to control women while feminists, a movement that opposes matters relating to men. Having read and understood this sleeping beauty, the right representation is said to be a passive victim of patriarchy. In essence, this article explains to us how or what the meaning behind this story of sleeping beauty itself based on the feminist approach is convinced by patriarchy. The reader will find out that fairy tales reflect the crucial reality and female's status when removing their mysterious veils. As the precious spiritual wealth of humanity, the classic fairy tales hold an irreplaceable status on the stage of literature.

The last, thesis written by Elsa Ramadhani entitled From Watching to Reading: A Study on Film Adaptation on Antoine De Saint Exupery's The Little Prince (2018). This thesis tells about the ability of the film adaptation of the little prince which is referred to as a literacy strategy. In her research, Elsa used the adaptation theory from Linda Hutcheon, by comparing books and films. The method used in collecting data and also uses reader-response theory by distributing questionnaires in order to find out how well the respondents understood the film and book. The purpose of this study is to attract the reader's

attention to the book The Little Prince. In the first chapter, Elsa contains a background that explains children's literature, also explains a little about the film and the little prince book. The second chapter contains the problem and also uses intrinsic elements to support his research. Finally, chapter three contains answers to the research questions made previously by Elsa in chapter one. This thesis is very clear and can be quickly understood for what it means because Elsa as the author explains in detail, starting from the plot and settings. The results of this study can be used as a guide for me in completing my current research, and Elsa contains footnotes in order to provide a young way for me to find the source of the writing she made.

1.7 Theoretical Framework

This research was conducted in accordance with the limitations of the problem and the purpose of the study. Therefore, the approach taken to the two objects of research is based on the theory of adaptation and new historicism theory. The theory used is the Ecranisation.

Adaptation Theory

Linda Hutcheon explains in her book "A Theory of Adaptation", that adaptation is redecorating with variations without imitating or tracing, adapting to regulating, changing, making it appropriate (Hutcheon 7). Hutcheon considers that being loyal to sources is no longer productive because that only results in loss and boredom. Adaptation is always in the lateral space not linear, and with adaptation, we try to get out of the hierarchical source chain. This means that adaptation moves beyond loyalty (Hutcheon 171). Hutcheon makes adaptation a product, a process creation as a reception process.

1. Adaptation as a product means the transposition from one work (medium) to other works (medium), for example, adaptations from novels to films (without variations)

2. Adaptation as a creative process, meaning a process of adaptation that is therein is the process of reinterpretation and re-creation functions as an effort to save or copy the original source. For example, the adaptation of folklore into the form of books or films.

3. Adaptation as part of the reception process because adaptation is a form of intertextuality in literary works.

In this case, the adaptation is a manuscript or text attached to our memory that does not come directly from the original source but rather comes from other works, through various repetitions. Thus, this context affects cultural-social-and historical. From the changing contexts can also find changes in the adaptation of the sleeping beauty tales to maleficent films.

Adaptation has immersive ways in engaging its audience, those ways are, telling, showing, and direct interaction, so it answers the W+H questions (what, where, who, why, and how). An adaptation should be elaborate by seeing its weaknesses and strengths from its original text. Adaptation can be seen from the response of the audience, whether they have speculation or another self-expression come from the works that they have seen.

Adaptation could be analyzed from its contextual against the time, place, social, and culture of both worlds were created. An adaptation seeing as adaptation and how is fascination as the repetition but not exactly same as the original work. There are some stages to analyze the adaptation by seeing the distinction, how both works complement each other and the effect to the audiences who have watched the movie but haven't read the fairy tale of sleeping beauty in the woods.

Ecranisation Theory

One of the studies used in literary reception research is ecranisation. A process of knowing the difference between a novel and a movie. Ecranisation

emphasizes more the difference between novel and film because of the difference between the literary system (novel) and the film system. Eneste (1991: 60) explains that the main tools in the novel are words, everything is conveyed in words. The story, plot, setting, solidity, atmosphere, and style of a novel are constructed with words. The transfer of novels to the white screen means that the change of tools used, namely turning the world of words into a world of moving images is sustainable because in movies, stories, plots, settings, strengthening, atmosphere, and style are expressed through images that move continuously. What was once described in words must now be translated into a world of moving images on an ongoing basis. Surely the move from novel to film will allow for a lot of change. Text or words are able to guide the imagination freely, while visuals give the form "real". The text is also able to describe in detail the mood, angle of location in sequence and figuratively, as well as explain the background of the problem. However, visuals with a real nature, does not mean not able to describe the details of problems, moods, and backgrounds, but has different characteristics.

Bluestone (1956: 14-20) explained that the transformation from one form to another can certainly change, because the work must be adapted to the media used, and each media has its own conventions. Between literary works written using language media with films that use optical principles dealing with vision and hearing problems at once (audio visual) have different treatment of the work.

Meanwhile, in the broader scope of dynamic work transformation sheltered in adaptations, in which film novelization is also a land (Pujiati, 2009: 76). The process of cultivation also changes. Novels are individual creations and are the work of individuals. A person who has experience, thoughts, ideas or other things can just paint it on paper and be a novel that is ready for others to read, but not so with filmmaking. Film is the work of many people, there is a production team in filmmaking. The good of a film is largely determined by the harmony of the work of the units in it, such as producers, screenwriters, directors, cameraman, artistic stylists, voice recorders, players, and others. In other words, e-ornation means the

process of changing from something individually generated into something produced together.

Ecranisation can also be interpreted as a change in the process of connoisseur. Novels are enjoyed by reading, while movies are enjoyed by watching. So is the change of an art form that can be enjoyed at certain times and certain places as well. Ekranization means that what is enjoyed for hours or days must be transformed into what is enjoyed (watched) for 90 to 120 minutes (Eneste, 1991: 60-61).

Literary works invite readers to imagine freely following the story. Free readers have an imagination about the character's image, setting, and atmosphere in the story. In addition, in a literary work it is not uncommon for the author to successfully provoke the reader's curiosity with his word games. This is why words are very important in a literary work because an author builds stories using words.

Unlike literary works of film form, speaking using images. Screenwriter Pudovkin (in Eneste, 1991: 16) who grapples with plastic material says that screenwriters must carefully choose material that can bring the right image to his film. The selection of material of a luxury house with the contents of furniture that is also luxurious may have given enough to give the audience an idea that the figure depicted is a rich man. Determining the location of shooting in the countryside is enough to give an idea of the setting. This is called plastic material.

Ecranisation is an intertekstual form and reception of a work. An active reader will give birth to a new work as a form of appreciation for a work. The change that emerges is a manifestation of what Jauss calls the horizon of the reader's expectations. Kolker (2002: 128) states that intertextuality (in film) is a perception of some texts taking into account the culture that developed at the time. So, naturally, if a work of the past reappears with the face of the present. Ekranisasi can be said as a form of active reader interpretation so as to give birth

to a new work. Armed with certain knowledge and socio-cultural background, filmmakers can give birth to a work as a form of overhaul of the previous work.

Eneste (1991:61-66) also said the move from novel to big screen or movie will inevitably lead to various changes in the film, the changes are as follows.

a. Shrinking

Ecranisation means also what can be enjoyed for hours or days should be transformed into what is enjoyed or watched for ninety or a hundred minutes. In other words, novels that are thick to hundreds of pages inevitably have to undergo cuts or shrinkage when they are to be filmed. That means not everything expressed in the novel will be found in the film. Some of the plots, characters, settings or other elements in the novel will be found in the film. Usually filmmakers (screenwriters or directors) have selected parts or information that are considered important to display.

There are several possibilities why there is a shrinkage or cutting. First, in the selection of events there are some scenes that are considered necessary to be shown so that the director eliminates some of the scenes that are in the film. Second, in the selection of figures also happened the same thing. There are some characters in the novel that are not featured in the film. The film only features characters that are considered important because of technical limitations, so all that is shown is the character who has influence in the course of the story. Third, in terms of the setting also usually not all backgrounds will be shown in the movie because most likely if all the backgrounds are shown will be a movie that has a long duration. In ekranisasi the setting also experienced a shrinkage so that what is shown in the film is only an important setting or that has an influence in the story (Eneste, 1991:61-64).

b. Additions

Additions are usually done by screenwriters or directors because they have interpreted the novels they are going to film so that there will be additions here and there. Additions for example occur in the flow, solidity, setting or atmosphere.

Many are also in the process of ekranisasi, there are stories or scenes that in the novel are not shown but in the film shown. In addition to the reduction of characters, in ecranisation also allows the addition of characters that in the novel are not found at all but in the film shown. The setting also does not escape the addition, in the film there is often a background shown but in the novel is not shown.

According to Eneste (1991:64-65), additions to the ex-ization process certainly have a reason. For example, it is said that addition is important when viewed from a filmic angle. In addition, the addition is done because it is still relevant to the story as a whole.

c. Changes Vary

In addition to shrinkage and addition, the excision also allows certain variations in the film. Although there are variations between novels and films, usually the theme or mandate in the novel is still conveyed after it is filmed. According to Eneste (1991:66), novels are not a pretext or reason for filmmakers, but novels really want to be transferred to another medium, namely film. Due to the differences in tools used, certain variations occur here and there. In addition, the screening of the film also has a limited time so that the audience does not get bored to continue to enjoy until the end, so that not all things or problems in the novel can be transferred all into the film.

1.8 Method of the Research

Basically, there are three steps that must be followed in conducting this research. The collecting data, analyzing data, and presenting the results of the

analysis.

1. Collecting Data

The data collection methods used in this study are as follows:

a. Documentation

The documentation method is to look for data about variables in the form of inanimate objects such as notes, transcripts, books, newspapers, magazines, inscriptions, videos, and so on (Arikunto, 2010: 274). In this study, the documentation in question is data about variables in the form of videos. The data is the Maleficent film taken from lk21tv.com, behind-the-scenes videos about the production of the Maleficent film as well as interviews from characters or players, the production team and crew of the Maleficent film in the form of videos taken from Youtube.com, Pinterest, reviews, magazines, articles related or other similar data that are considered capable of supporting the analysis process in this scientific research.

b. Observation

This study uses structured observation, namely observations that have been systematically designed, about what will be observed, when and where it is (Sugiyono, 2011: 146). The notion of observation itself is the process of systematically observing and recording the symptoms under study. This observation is one of the data collection techniques if it is in accordance with the research objectives that are planned and recorded systematically, and its reliability and validity can be controlled. In this study, the writer will not impose supporting elements that are deemed unable or not really influencing the change in the main character in the film Maleficent.

This research will begin by collecting data in the sequence of all the entire scenes in the film, then continuing to identify the symptoms starting from what, when, and where the changes occur in aspects of the mystery scene as well as

various kinds of information related to research through surgery seen from the changing scenes which will be categorized for each type of character, then the data will be obtained as material for analysis in this study.

2. Analyzing Data

This study uses qualitative descriptive data analysis, namely, research that works with data, organizes, sorts synthesizes, looks for, and finds patterns, finds out what is important and what is learned, and decides what can be told to others (Moleong, 2007). : 248). This qualitative descriptive research is then analyzed and interpreted in depth from the data that has been described which aims to interpret the data according to the theory used. This method aims to explore extensively and describe the object and subject of existing research in order to provide a systematic description of both the facts and characteristics of the object under study accurately.

3. Presenting the Result of Analysis

The last step is presenting the result of analysis. Since this research is qualitative research, the method used in presenting the results of the analysis is a descriptive method. The descriptive method interprets and tells the data concerned with the situation that is happening, attitudes and views that occur in society, the contradiction of two or more conditions, the relationship, between variables, differences between facts, influence on a condition, and others.